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UPTOWN



#3

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I APRIL 1992

Hello!

Ever since the Diamonds And Pearls album was released last autumn there has been talk about an imminent tour. Finally, it looks as if these plans are more than just rumours. The 1992 tour starts in Japan and Australia and reaches Europe at the end of May. We'll of course report on the tour in UPTOWN #5. We're very interested in anything related to the tour: advertisements, press reviews, posters, etc. Personal opinions, reviews and reactions to the concerts are very welcome. Please write/send us your material. All help is appreciated and will be credited. Your comments on the magazine are also very welcome.

In this issue we take a look at all the circulating video material (Dig If U Will The Picture). In UPTOWN #2, we described all the rehearsal tapes that exist with Prince. This time, we cover the unreleased studio material. In a two-part article, Per Nilsen investigates circulating studio outtakes, demos and alternate takes of released songs (I Got Grooves And Grooves Up On The Shelf). The article will be concluded in UPTOWN #5. The rise and fall of The Time is chronicled in one article (What Time Is It?) and the highest chart positions of all Prince's UK and US singles are listed in another (New Position). As usual, UPTOWN contains the latest news (Crucial), and features advertisements sent to us by readers (Hello).

Hope you enjoy the magazine,

Magnus Nilsson.

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BILLY ROBIN MCFARLAND

WHAT TIME IS IT?

THE RISE AND FALL OF THE TIME

Throughout Prince's career, he has been involved with a succession of protégés and "side projects." These envelop more fascinating insights into Prince's production and songwriting techniques. Many of the artists have become stars in their own right. Perhaps most famous and successful of all of Prince's musical projects have been The Time.

The story of The Time began in late 1980, when Prince decided to put together a R&B/funk band. His reasons for doing so still remain a mystery to this day, despite various sources maintaining that the group was put together as a favour to Morris Day. Supposedly Morris had originally written "Partyup," which Prince wanted so much that he offered to get Morris a group together and get them a record contract.

FROM FLYTE TYME TO THE TIME

Using the remnants of a local group called Flyte Tyme, Prince created a new six-piece band with Morris as the singer. Flyte Tyme, named after a song by jazz artist Donald Byrd, had existed in different incarnations since 1974.

The nucleus of The Time were Flyte Tyme members Terry Lewis (bass), Monte Moir and Jimmy Jam Harris (keyboards), and Jellybean Johnson (drums), all from Minneapolis.

Cynthia Johnson was one of Flyte Tyme's early lead singers until she left to

Cover: Prince captured during the legendary benefit concert at the First Avenue, 3 August 1983, when several new Purple Rain songs were premiered.

Above: Prince jamming with Time members Morris Day and Jesse Johnson at the Minnesota Music Awards, 16 May 1983.

sing with Lipps Inc., who had a huge 1980 hit with "Funkytown."

Sue Ann Carwell did a stint as lead singer before getting a solo contract, and then Alexander O'Neal took over. He was Prince's first choice as singer in the re-formed group, but he declined Prince's offer.

Originally to be the drummer in the group, Morris Day instead became The Time's singer. At the time of the formation, he played in a group called Enterprise.

To complete the group, they needed a guitarist. Morris remembered a young, talented guy who had auditioned for Enterprise, called Jesse Johnson, from Rock Island, Illinois. Prince flew back from the *Dirty Mind* tour on the strength of Morris' boasts to see Jesse play. He was subsequently drafted to play guitar in the group, and came to Minneapolis in April, and everything looked set.

Prince got The Time a contract with Warner Bros. He had already recorded most of the album on his own, prior to any involvement of the band members, except Morris.

Prince's bass player André Cymone was going to write some songs, but he claims Prince more or less muscled him out of the project. Lisa Coleman has also said that Prince pulled stunts like turning home studio jams by Prince, Morris and Lisa into material for The Time (and Vanity 6).

THE FIRST ALBUM

The Time's eponymously titled debut album was released on 29 July 1981. The producer credit was shared by Morris Day and the Prince pseudonym Jamie Starr. Even though Prince has denied that he is Jamie Starr, it is most likely that he came up with the pseudonym to distance himself from the project, so that it would stand or fall on its own.

Neither sleeve nor label contained any songwriting credits, but Prince (as "Prince Nelson," not "Jamie Starr" as on all later Time albums) is listed as the writer of five of the six songs at ASCAP, the American Society of Composers, Authors and Publishers, "Get It Up," "Girl," "The Stick," "Cool" (lyrics by Dez Dickerson, music by Prince), and "Oh Baby." Morris Day wrote the remaining track, "After Hi School."

Undoubtedly, *The Time* sounds a lot

like Prince, circa *Dirty Mind* and *Controversy*. But the emphasis is firmly on funk and R&B tunes, which often stretch into long extended jams, leaving plenty of



room for guitar and synth solos. The up-tempo dance-oriented numbers "Get It Up," "Cool," and "The Stick" work best, whereas the two ballads, "Girl" and "Oh Baby" attempt at being serious, but merely end up sounding dreary and over-long.

"Get It Up" commences the album with its thumping bass and keyboard fanfare that sets the pace for the rest of the album. The lyrics are sexually forthright in the style of *Dirty Mind*, "Get it up, get it up, I'll fuck you all night."

Next is "Girl," an unremarkable ballad which is the first real test of Morris' vocals. "After Hi School" is a catchy "rockabilly" style song, much like "Horny Toad" or "Gotta Stop (Messin' About)."

Featuring a slow beat, keyboard fanfare and melody similar to "Get It Up," "Cool" is undoubtedly the best track. What makes the song special is the way it indicates how The Time would evolve. It is the first song that displays their now recognized attitude.

After "Oh Baby," a slow seduction ballad in the style of "Do Me, Baby," "The Stick" jumps to the fore, once again with the analogue keyboard style used in "Get It Up" and "Cool."

The record became a big hit and did in fact better than *Dirty Mind*, going gold in six months. The debut single, "Get It Up," hit number six on the black chart, and the second single "Cool" made it to number seven.

THE TIME LIVE

Although they hadn't yet really played together as a group in the studio, The Time made their live debut on 7 October 1981 at Sam's, with Prince digging the show back by the soundboard. A few weeks later they embarked on the *Controversy* tour as Prince's opening act.

Towards the end of the tour, during a day off, Prince and The Time stormed the First Avenue (previously Sam's) for an unannounced set (8 March 1982). Morris Day sang "Dance To The Beat," a rock 'n' roll number, and "The Stick." The night ended with an all-star jam including Morris on drums and guitarists from Prince's band and The Time dueting on an exhilarating version of "Partyup."

After the *Controversy* tour, Prince began writing and recording tracks for The Time's second album at his 24-track homestudio, in Minneapolis. Despite the fact that The Time had toured extensively with Prince and had become a strong live working unit, the record was in all essentials recorded by Prince. Monte Moir later admitted that "when push came to shove, it was still down to Prince."

WHAT TIME IS IT?

The Time's second album, *What Time Is It?* was released on 25 August 1982. Even though he's not credited on the album, Prince produced the record (the Starr Company is listed as producer) and wrote all the tracks barring "Wild And Loose," which was written in collaboration with Dez Dickerson. Prince's songs on the album are credited to Jamie Starr at ASCAP's copyright office.

What Time Is It? is an improvement on the debut album, containing two great funk/R&B cuts ("Wild And Loose" and "The Walk") and a few poppier numbers.

The first track, "Wild And Loose," launches the album with a slow but funky rhythm and beat. The first half of the song has Morris describing his ideal woman, while the second part features a spoken section with two girls chatting excitedly about a Time concert. They suddenly run into Morris, but he hasn't got time for them, causing one of the girls to reevaluate the show, "That was the worst concert I've ever been to!"

Next is "777-9311," a spirited pop

number. Morris is seducing a lady, trying to get her phone number, using every trick in The Time's seduction handbook.

"Oneday'mgonnabesomebody" is another "rockabilly" attempt. The song tells of how Morris thinks he will make it one day. The song finishes with the record scratching and the exclamation "We don't like new wave," followed by hysterical laughter.

The next track, "The Walk," contains the same loose jam feel as "The Stick," "Cool," "Get It Up," and "Wild And Loose." The lyrics are concerned with how to dance "the walk." It also contains some comic relief Time-style, with Morris and the guys swapping comments on women and styles of sly seduction. This is followed by a spoken scene, much like the one in "Wild And Loose." This time it chronicles Morris' attempts to get his current girlfriend out of her jeans into some sexy lingerie.

"Gigolos Get Lonely Too" is a smoochy ballad which far surpasses the ballads on the first album. Morris admits that he may be a ladies man, but he sometimes needs real love and understanding. The synth drums that Prince used a lot on 1999 are very evident.

The final cut, "I Don't Wanna Leave You," is an excellent pop effort with an electric piano to the fore. Concerning a woman who is as carefree as Morris, it doesn't really fit in lyrically with the rest of the album.

A non-album track called "Grace" (credited to Jamie Starr) appeared on the B-side of "777-9311." It's a hilarious number about a female journalist named Brigitte Harrington trying to interview Morris (whom calls her Grace). He explains what makes him cool, "Let me say somethin' to all the fellas out there: take off them blue jeans and them new waves clothes and go get some baggies."

What Time Is It? became an even bigger success than *The Time*, reaching number two on the US black chart and selling gold. The first single "777-9311" became a number two black hit and also managed to crack the pop chart.

THE TIME BECOMES A THREAT

On 11 November 1982, The Time left to tour with Prince as support on the 1999 tour. Dubbed the "Triple Threat

tour," the tour also featured Vanity 6. The Time also functioned as Vanity 6's backing group, playing behind a stage curtain. Jerome Benton was added to The Time line-up as a dancer and Morris' valet on stage.

If Vanity 6's short opening set seemed somewhat silly, The Time's tight dance grooves, high-spirited stage moves and routines made them an exciting live band and they were usually very well received.

On a day off from the tour, in December 1982, Jimmy Jam and Terry Lewis went to Atlanta for a session with the SOS Band. They had been writing and producing material for other groups, including Klymaxx and the SOS Band. However, when they were going to fly back, they were snowed in at the airport and failed to make it back to a concert in San Antonio.

For the show, Jerome Benton, who appeared as Morris Day's valet in The Time's act, strapped on a bass guitar and pretended to play the instrument while Prince stood in the shadows playing Terry Lewis' bass lines. Jill Jones stood in for Jimmy Jam.

Jimmy and Terry fulfilled their 1999 tour commitments, but things between them and Prince were never the same, and they were fired from The Time after the tour. Jimmy doesn't attribute it only to their non-attendance, "Prince didn't want to break the group up, but the snowstorm provided the excuse he

Seems like it was OK to be off seeing girls, but not OK to be furthering your own career."

The 1999 tour continued after a one-month break in January of 1983. On the 1983 tour, The Time were sometimes demoted from the bill. No official reasons were given for their occasional exclusion, but it's quite likely that Prince didn't want to risk being upstaged in some of the major cities. For example, at the shows in Los Angeles and New York in March 1983, the bill was just Vanity 6 and Prince.

Without a doubt, The Time's unpretentious music and light-hearted show contrasted with Prince's more ambitious and elaborate theatrics. Morris Day thinks The Time were becoming a threat to Prince, adding that The Time's success caught many by surprise, "I think the whole thing was never expected to be anything more than an opening act. There used to be some arguments before going onstage about things that I would do that were conflicting with the things that Prince would do. I was told not to do certain things, certain dances."

THE NEW TIME

A month after the 1999 tour, in May 1983, Prince and the members of The Revolution, The Time and Vanity 6 began extensive acting, improvisation, and dance classes in preparation for Prince's planned *Purple Rain* movie.

After the departures of Terry Lewis and Jimmy Jam, as well as Monte Moir who also left after the 1999 tour, The Time's line-up was revised for their appearance in the *Purple Rain* film and their third album: singer Morris Day, guitarist Jesse Johnson, and drummer Jellybean Johnson were joined by St. Paul Peterson and Mark Cardenas on keyboards and bassist Gerry Hubbard. Jerome Benton continued as Morris' valet.

St. Paul, from Richfield, Minnesota, is a member of the Twin Cities' first family of jazz. His mother is a distinguished jazz singer and pianist, and his late father was an organist. His siblings, bassist Billy, singer Patty, and pianist Ricky, have been recipients of Minnesota Music Awards for being best on their respective instruments.

The other keyboards player, Mark Cardenas, was a Los Angeles native who



needed to fire us two. He thought we were off seeing some girls. Then he saw our picture in *Billboard* or something with the SOS Band, and all that changed.

had been working in jazz rock fusion circles in Minneapolis since 1981.

New bass player Gerry Hubbard, of Minneapolis, had previously played with Alexander O'Neal.

Shooting of the *Purple Rain* film began in November 1983. The Time performed "Jungle Love" and "The Bird" in the film. They were recorded in 1983.

DISINTEGRATION

When it came to record The Time's third album, *Ice Cream Castle*, Prince's control was less firm than on previous albums with the group. This time, group members actually played on the record, and Morris Day and Jesse Johnson had a part in writing several songs.

However, there were dissensions in the studio, and guitarist Jesse Johnson, who was strongly involved in the project, was disappointed in Prince's strong control over the group. "He only let me write and produce on the last Time album because he knew I was quitting, and when I quit anyway he took my production credit off. I wrote, played and produced stuff like *Jungle Love*."

In April of 1984, after the album was completed, Morris Day left Minneapolis to settle down in Santa Monica, California. This was the beginning of the end for The Time. Jesse Johnson had already decided to leave the group and Morris was more interested in pursuing a solo career. Their departures weren't announced officially until after the premiere of *Purple Rain*.

ICE CREAM CASTLE

9 July 1984 saw the release of *Ice Cream Castle*. Four songs are listed by ASCAP as being written jointly by Prince, Morris Day and Jesse Johnson, "Ice Cream Castles," "If The Kid Can't Make You Come," "My Drawers," and "The Bird." Even though it's credited to Morris and Jesse on the sleeve, "Jungle Love" is listed as a Prince/Morris Day composition by ASCAP, while "Chili Sauce" is actually credited to St. Paul Peterson in collaboration with Prince and Morris. Prince's songwriting contributions are credited to Jamie Starr.

The album is the least satisfying of the three Time albums. It contains very little of the sting and zest of the two previous records. It's quite clear that Prince was beginning to spread his tal-

ents thin due to his writing of the albums with Sheila E and Apollonia 6 as well as material for his own use.

Concerning black/white love, the opening "Ice Cream Castles," a swaying R&B groove, fails to match "Wild And Loose" or "Get It Up," the strong opening cuts on their previous albums. Yet it stands heads and shoulders over the next two songs, "My Drawers," a guitar-heavy "funk metal" rock number, and "Chili Sauce," a tedious ballad with violin and spoken lyrics used more to show off Morris' cool persona than showcase any interesting musical ideas.

Side two is better, opening with "Jungle Love," a solid funky R&B groove with infectious chants and synth hook, as well as frenzied guitar work by Jesse. Along with "The Bird," another fine R&B cut, which closes the album, "Jungle Love" is the closest the band gets to achieving its past glories.

Sandwiched between "Jungle Love" and "The Bird" is "If The Kid Can't Make You Come," a ballad which sounds dreary, watered down, and at seven minutes, definitely outstays its welcome.

The final Time track to appear for six years was "Tricky," the B-side of "Jungle Love." This song however is just Prince mimicking Morris' vocals. The remaining band members can be heard giggling in the background at Prince's digs at Morris, "When I look in the mirror, I see your ugly face, I just wanna run" and "It's time for you to retire, you

the album became the best selling Time album. It went gold and reached number three on the black album chart and number 24 on the pop chart.

CORPORATE WORLD

Despite persistent rumours, it took over three years before The Time finally got back together on stage. Their comeback took place on 2 October 1987, at the sixth annual Minnesota Black Musicians Awards held at the Roy Wilkins Auditorium in the St. Paul Civic Center. The original Time line-up, including Jimmy Jam and Terry Lewis but minus Monte Moir, treated the excited crowd to a medley of their old tunes, including "Get It Up," "The Walk," "777-9311," "My Drawers," "The Stick," and "The Bird."

Then it was a question of whether they would get into the studio again and record a reunion album. It took another year and a half before things eventually fell into place. Somehow all reported bad feelings were put aside and a Prince-produced Time album was on the cards.

Work on the album started in the summer of 1989 without any involvement of Jesse Johnson, Terry Lewis and Jimmy Jam. Prince, once again in the guise of Jamie Starr, wrote the most of the material and produced the album entitled *Corporate World*.

The ten tracks included on the album were: "Murph Drag," "9 Lives," "Donald Trump (Black Version)," "Love Machine," "Data Bank," "Shake!," "Corporate World," "The Latest Fashion," "Release It," "My Summertime Thang."

The album was set for release on November 14, 1989, but the record was put on hold when Jesse Johnson and Terry Lewis and Jimmy Jam got involved in the project.

Apparently, Warner Bros were adamant that the album and *Graffiti Bridge* film featured the original line-up of the band. Thus, another batch of songs was recorded in late 1989, this time with Jesse, Terry and Jimmy taking an active part, writing and producing the tracks for the revised album, which became *Pandemonium*.

Five new songs were recorded for *Pandemonium*, while "Donald Trump (Black Version)" and "Data Bank" remained more or less intact from the *Corporate World* album. "My Summertime Thang" also turned up on *Pan-*



old." The song finishes with the sound of a toilet flushing.

Undoubtedly helped by Morris Day's charismatic appearance in *Purple Rain*,

demonium, albeit considerably re-worked from the *Corporate World* version.

In addition, two funk numbers by Prince, "Jerk Out" and "Chocolate," were included on the new album. "Jerk Out" had originally been scheduled for the 1986 *Mazarati* album. Prince just took the original song and added Morris' vocals to it. "Chocolate" actually came from The Time's *Ice Cream Castle* sessions back in 1984.

Of the remaining *Corporate World* tracks, "The Latest Fashion," "Release It," "Love Machine," and "Shake!" all surfaced on *Graffiti Bridge*. However, apart from the title of the song and some lyrics, the original version of "The Latest Fashion" is entirely different from the version on *Graffiti Bridge*, which used the melody of "My Summertime Thang."

Three *Corporate World* tracks were shelved and remain as outtakes, the two funky dance numbers "Murph Drag" ("murph" is slang for a thick roll of money) and "Corporate World," and the melodic rock tune "9 Lives," one of the best tracks on *Corporate World*. The latter was actually first recorded by Prince in late 1988 for possible inclusion on Cat's debut album. It was planned as the first single from the album.

PANDEMONIUM

The fourth, and so far the last, Time album, *Pandemonium*, was released on 10 July 1990. It featured all the original members of the band: Morris Day, Jesse Johnson, Jimmy Jam, Terry Lewis, Monte Moir, Jellybean Johnson, as well as Jerome Benton.

Even though he isn't mentioned in the credits, Prince wrote five songs on the album: "Chocolate," "Jerk Out," "My Summertime Thang," "Data Bank," and "Donald Trump (Black Version)." The five songs are listed as Jamie Starr compositions by ASCAP. Even though it was written solely by Prince, he gave Morris Day, Jimmy Jam and Terry Lewis co-credit on "Jerk Out."

The other songs on *Pandemonium* were written by Monte Moir with Jimmy Jam and Terry Lewis ("Sometimes I Get Lonely"), Jimmy Jam and Terry Lewis ("It's Your World"), and Jesse Johnson with Jam/Lewis ("Skillet," "Blondie," and "Pandemonium").

Whereas earlier Time albums stuck to a musical formula of funk numbers mixed with a few ballads, the musical contents of *Pandemonium* were more var-



ied. The hard rock ("funk metal") of "Blondie" and "Skillet," both showcasing Jesse Johnson's guitar pyrotechnics, and the hard, clean dance sound of Jimmy Jam/Terry Lewis added new elements to The Time's basic concept of uncomplicated good-time dance music.

The album starts off with a track called "Dreamland," which continues where *Ice Cream Castle* left off, with a music box playing a lullaby. The roar of the crowd at the reunion concert in 1987 then slowly builds before it fades to reveal Morris snoring until he is awakened by a telephone call. He is told to get down to the club as he "ain't gonna like what's happening." When he arrives, he and the band stop the music and leap into the title track, a dance-oriented number typical of Jam/Lewis.

"Pandemonium" is followed by the first of four brief interludes, entitled "Sexy Socialites." It has two girls debating whether Morris would go out with one of them. This is interrupted by Morris starting the next song, "Jerk Out," which is incredibly funky and one of the best tracks of The Time's career.

Next comes "Yount," the second interlude, where the boys are screaming hysterically at the top of their voices. This is followed by a heavy Jesse Johnson guitar squealing into "Blondie," one of the album's two hard "funk metal" rockers. As the song winds down, we are nicely introduced to the song "Donald Trump (Black Version)," Morris'

seemingly autobiographical ballad.

The funky "Chocolate" starts with the screech of brakes and Morris' unmistakable laughter. Together with "Jerk Out," this is the song most similar to The Time's earlier material. This is followed by the third interlude, "Cooking Class," where Morris is stuck in the kitchen, frying over a hot stove, with the rest of the band engaging in a chant before launching into the second guitar-heavy hard rock number, "Skillet."

"It's Your World," an anthem about how we have the power to change the world, is a funky little number that could be mistaken for a Prince tune. Next follows the revamped version of "Data Bank," which doesn't to the 1986 original justice. A quick beat then follows on introducing us to "My Summertime Thang," which is more or less the same song as "The Latest Fashion" on *Graffiti Bridge*. This leads directly into the concluding track, "Pretty Little Women," an interlude where Morris' car has broken down and he starts singing "Kansas City, Here I Come" to pass the time.

THE FUTURE?

Pandemonium became a big commercial success, out-selling all previous Time albums, while the first single, "Jerk Out," became the group's biggest hit, reaching number 18 on the pop chart. However, the second single, "Chocolate" went nowhere and The Time reunion soon lost its momentum.

Frictions between certain band members while they were shooting a video for "Chocolate," signalled the beginning of the end for Jimmy Jam and Terry Lewis, who wanted to concentrate on their production work.

Dissensions escalated in the band when they were in New York for an appearance on *Saturday Night Live*, in October 1990. Jesse Johnson was subsequently "voted out" of The Time by the other members. A revised line-up then played two concerts in Japan in February of 1991, but many felt The Time reunion was expired by then. This is where the history of The Time ends, at least for now...

SAM SANDBERG

Based on texts by DAVID POWELL,
LLOYD STRICKLAND and PER NILSEN

I GOT GROOVES AND GROOVES UP ON THE SHELF



Prince at the Ritz, New York, 21 March 1981, on the *Dirty Mind* tour (above). On the 1999 tour (page 10), *Purple Rain* tour (page 11), and *Parade* tour (page 12-13).

The unreleased Prince:
Outtakes, Demos and Alternate Versions.

PART I

Most musicians write and record more material than they actually release, but there's a slight difference in magnitude between Prince and your average rock star. In a recent interview with *USA Today*, Prince said that he had 385 unreleased finished recordings locked in the vault in Paisley Park.

The issue of an artist's control over unreleased work, whether studio outtakes, rehearsals, demos, or live recordings, has always been debated, but the fact remains that such material exists and is circulated.

It's also true that, for many artists, unreleased recordings provide fascinating insights that can't be gleaned from commercially available material. This applies to Prince, if for no other reasons than the incredible amount of unreleased material.

Assessing Prince as an artist by only listening to the released records is almost as senseless as judging Picasso by only looking at his blue-period work.

In a two-part article we'll investigate all the circulating studio material: outtakes, alternate versions and demos. In this issue we cover the unreleased material 1979 to the first half of 1986.

PRINCE DEMOS 1979

Donna (3:52) / *Miss You* (1:46) / *Down A Long Lonely Road* (0:40) / Instrumental #1 (2:00) / Instrumental #2 (2:05).

These songs are homemade demos, probably recorded in preparation for the *Prince* album. Prince said in an interview in early 1979 that he had written over 20 songs for his second album; the songs listed above might be some of those songs.

The lyrics of unrequited love and loneliness of some of these songs, as well as Prince's delicate falsetto vocals, indicate that the songs are from Prince's pre-*Dirty Mind* period.

"*Donna*" and "*Miss You*" are just Prince and his acoustic guitar. Both are soft and melodic but really not that great.

"*Down A Long Lonely Road*" is somewhat similar to "*For You*" on the first record; it's an a capella with Prince's vocals multi-tracked.

The instrumentation of the first instrumental ("#1") is electric guitar, bass and a drum machine. It features some quick jazzy guitar runs and frenzied solos, as well as some bass picking. It sounds as if Prince is trying to show off his technical abilities.

The second instrumental ("#2") is just electric guitar and a drum machine. It's more laid-back, featuring an almost "Hawaiian guitar" sound.

DIRTY MIND SESSIONS 1980

Wouldn't You Love To Love Me? #1 (4:47)/Lisa (5:50).

"Lisa" and "Wouldn't You Love To Love Me?" are two *Dirty Mind* period outtakes. Both songs were copyrighted at ASCAP in 1980, together with "Gotta Stop (Messin' About)," so it's safe to assume that they are left-overs from the *Dirty Mind* sessions, even though they are sometimes listed as being demos for the first or second album.

Both songs are similar to much of the *Dirty Mind* material, sparse, demo-level instrumentation. The lyrics are also more "aggressive" and forthright than on *Prince or For You*.

The instrumentation and overall sounds of the two songs, including a "bubbling" synth sound, are very similar, proving that they're from one and the same session or period. The same synth sound appears on the instrumental coda on "I Wanna Be Your Lover," so the two songs might actually be from a transitional period, between *Prince* and *Dirty Mind*.

"Lisa" would have made a great addition to *Dirty Mind*, as it's a very catchy uptempo pop number.

"Wouldn't You Love To Love Me?" is also a very good song, which Prince revived in 1986 for use by Taja Sevelle. A second version of the song is often listed as a *Dirty Mind* outtake, but it's clearly a much later version, probably from 1986/87, when Taja Sevelle's version was recorded.

1999 SESSIONS 1982

Turn It Up (3:26)/Turn It Up [extended portion] (2:22)/Reel U Up (6:38)/Irresistible Bitch (4:28)/Possessed (8:36)/U Call Me (2:59)/A Better Place 2 Die (3:50)/Extra Lovable (7:40)/Purple Music #1 (12:00)/Purple Music #2 (2:21).

Towards the end of the *Controversy* tour, Prince began writing new material for his next album, 1999. One new song, "All The Critics Love U In New York," was premiered during the unannounced appearance at the First Avenue, 8 March 1982.

The spring and summer of 1982 was an incredibly prolific period of songwriting for Prince. Besides writing and recording for his own album, he was overseeing new material for *Vanity 6* and The Time's second album. The recordings were mostly done at his Minneapolis home studio,

which at this point had been updated to 24 tracks (*Dirty Mind* was done on 16 tracks).

Most of the 1999 outtakes don't measure up to the material that ended up on the album. For example, the two "funk 'n' roll" (or "rockabilly") songs, "U Call Me" and "Turn It Up," are both inferior to "Delirious" which is in the same vein. "A Better Place 2 Die" is similar to "Free," but less appealing. Perhaps best of the lot are "Feel U Up," "Irresistible Bitch," and "Possessed," all repetitive minimalist numbers (in the style of "Something In The Water" or "All The Critics Love U In New York"). All three have later been re-worked and seen some kind of official release, whether on a B-side or a concert video.

The 1999 outtakes and other songs from this period all follow the same general pattern of instrumentation, which is synths providing the main melodic instrument and guitar added to provide rhythm and embellishments rather than solos. The highly characteristic synth drum sound of 1999 is very much evident.

"A Better Place 2 Die" is an atmospheric ballad, which starts and finishes with only piano, being driven along by some powerful guitar in between. The lyrics dwell on the theme of imminent nuclear war and destruction.

"Turn It Up" is a fast "funk 'n' roll" number, which would have fit very well on *Controversy*. It builds up to a climax, then slows only to build up to a crescendo again. Prince implores his lover to "come and play with my controls." The extended portion of the song starts with Prince saying, "Long version!" It's not a different version, just a continuation of the song.

"U Call Me" is a bit lightweight but has an addictive chorus. The song follows the same style used in "Turn It Up" and shares many similarities with for example "Delirious" and "Jack U Off." Prince tells of his vain hope that his girlfriend will call him, saving him the trouble. The song features shrieky guitar and some crackling keyboard lines (similar to some early Time tracks).

The (vocal) version of "Possessed" is a bit lightweight and "poppy" compared to the frenzied funk of the later *Purple Rain* tour version. It features a repeated synth line and showcases Prince's repertoire of "James Brown voices" (the song is dedicated to him).

"Irresistible Bitch" was re-recorded for the B-side of "Let's Pretend We're Married." The lyrics of this early version are the same as on the later version, but the music is quite different. The familiar 1999 keyboards, sharp and crackling, dominate this version, while Prince growls his raw vocals over the top. This original version is more "electric" and cold in nature, rather than loose and funky as the later version.

The original version of "Feel U Up" was also recorded during the 1999 sessions. It was later re-recorded for the *Camille* album in 1986 (released on the B-side of "Partyman" in 1989). This version is very different, being more inclined to the tight minimalist pop/funk of 1999. A drum machine lays down the beat while keyboards provide the main instrumentation. Prince's vocals are more quiet and subdued than on the *Camille* version.

"Purple Music" is a sparsely instrumented tune, not much more than a synth bass line, drums and a discreet funky "Controversy"-style rhythm guitar. The snare drum sound is the same as on "Delirious." Prince's voice is electronically manipulated. The tune is anti-drugs, comparing the natural high of Prince's music with the effects of drugs, "Purple music does the same with my brain."

The second, much shorter version of "Purple Music" is similar but has vocal differences.

"Extra Lovable" is rockier than anything else here or on 1999. Even though it's probably recorded by Prince alone, he performs the song as a band number, calling out the names of some of the band members.

VANITY 6 SESSIONS 1982-83

Vibrator (7:10)/Vibrator [spoken pieces] (1:03)/Instrumental (4:45)/Instrumental [bass line only] (4:45)/Wet Dream [instrumental version] (4:40)/Sex Shooter (7:08).

Even though The Time were listed as musicians on *Vanity 6*'s album, it is well-known that Prince handled almost everything, from writing most of the tunes, playing the instruments and producing most of the album.

The bare-boned instrumentation and the highly characteristic synth drum sounds of these tracks are similar to both 1999 and *Vanity 6* (both recorded and released in 1982), indicating that these numbers are from 1982. The exception is "Sex Shooter," which probably was re-



corded in 1983 for Vanity 6's scrapped second album.

"Vibrator" is a hilarious lightweight pop number which features Prince as a storekeeper who sells Vanity her much needed batteries for her "body massager." With its nasty lyrics, the song would have fit perfectly on the Vanity 6 album.

"Wet Dream" is an instrumental version, rather than the normal version without vocals. This version doesn't have the bridge section of the released song. The song is sometimes called "Real Love" (on various bootlegs).

The instrumental is a fast pop/rock number with a high-pitched organ to the fore. It's not much of a song, more a jam-type number. The title of the track is unknown. It's called "Climax" on one boot-

leg and "Jamming Till The Dawn" on another.

This unpolished version of "Sex Shooter" lacks the punch and "clean" sound of the final (Apollonia 6) version. It's also much slower in tempo. The idea of shuffling synth sounds was kept but updated for the final version.

PURPLE RAIN SESSIONS 1983-84

Darling Nikki #1 (4:15)/Darling Nikki #2 (4:00)/Computer Blue #1 (12:48)/Computer Blue #2 (11:58)/Computer Blue #3 (10:45)/I Would Die 4 U (3:22)/Baby, I'm A Star (4:47)/The Beautiful Ones (6:20)/Take Me With U (4:58)/G-Spot (5:15)/Possessed [instrumental version] (8:00)/Instrumental #1 [Divinity] (10:33)/Instrumental #2 [Toy Box] (6:50).

Prince wrote most of the material for *Purple Rain* during the summer and autumn of 1983. In UPTOWN #2 (the Let's

Work article) we described several sessions where Prince and The Revolution were working up new songs: "Computer Blue," "Baby, I'm A Star," "I Would Die 4 U," "Let's Go Crazy," "Purple Rain," "Cruisin' Down The Highway," "G-Spot," and "Electric Intercourse." Many of these were debuted at the First Avenue benefit concert on 3 August, 1983.

Thus, a whole body of work existed before the shooting of the *Purple Rain* film began in November of 1983. New songs were also written during the shooting and were tailored for the film, including "Darling Nikki" and "The Beautiful Ones," while "When Doves Cry" and "Take Me With U" were written in post-production, in early 1984.

With the exception of "G-Spot" and the instrumentals, the songs listed above are all alternate versions of songs that ended up on *Purple Rain*. "G-Spot" was recorded and originally included in the film. It was later edited out, together with "Electric Intercourse" (no known studio recordings).

The instrumental version of "Possessed" is quite different from the version with vocals; the instrumentation is different and it sounds a bit more "modern" than most of the other 1999 material. A short part of the song is played in the background in *Purple Rain* when Morris tries to seduce Apollonia for the first time (right before Prince performs "The Beautiful Ones"). The drum sound is similar to that of "Erotic City," which probably means that the song is from late 1983 or early 1984, rather than 1982 when the first vocal version was recorded.

"Darling Nikki" starts with Prince talking as an intro before the song is played as on *Purple Rain*. After Prince screams, "Come back, Nikki!", there is an added instrumental break before the song returns to the album version. The song ends as on the album but without the backwards message. The other version doesn't have the intro words. Otherwise it's exactly the same as the first (alternate) version.

No less than three alternate versions of "Computer Blue" exist. All three versions have a much longer second section (begins with "Father's Song") than the released version, which probably was edited to make room for "When Doves Cry" and/or "Take Me With U." The one-minute guitar finale and the first section

of the song are similar on all three versions. The differences appear in the second section of the song.

The first, longest, "hallway speech version" (#1) differs from other two versions in that the second section of the song contains a so-called "hallway speech" by Prince. It's difficult to make out the words and what it's all about. This version has Wendy's "computer" voice halfway through the song. This was used in the *Purple Rain* tour version of the song. A part with chants of "na-na-na na . ." appears twice on this version. The first time it appears, Prince also encourages audience response, "Wave your hands in the air!"

The second "funky guitar version" of "Computer Blue" (#2) lacks all the sung and spoken parts in the second section of the song. It's the most instrumental of the three versions. A great funky guitar is added halfway through the song.

The third "sparse version" is musically close to the first version, but all the spoken and sung parts, except for one "na-na-na na . ." chant, are omitted in the second section of the song. This version was recorded a bit too fast.

The alternate take of "Baby, I'm A Star" has a different beginning with a spoken intro.

The unreleased version of "Take Me With U" doesn't fade out as on *Purple Rain*. Instead, the string coda continues for a while longer.

The alternate version of "The Beautiful Ones" is the same as on *Purple Rain* until the song reaches its climax, at which point an extra line is included, "Sometimes you win, sometimes you lose, sometimes I get so confused, right now, I know, I know what I want, I want you." The song then ends as on the album.

"I Would Die 4 U" has a little instrumental break in the middle of the song that was excluded on the album version.

Originally intended for the film and album, "G-Spot" didn't appear on record until it appeared on Jill Jones' brilliant 1987 album. With its highly identifiable LinnDrum synth drum sounds, this version is clearly from the 1983 *Purple Rain* sessions. The sax parts of the later version are played on synth. The tempo is much slower than on Jill Jones' released version.

"Toy Box" is a percussion-based instrumental featuring some "jazzy" gui-

tar, handclaps and recordings of people moaning. The song is similar to Sheila E.'s song with the same name. The song could possibly have been intended as "filler" music in the *Purple Rain* movie as it's not much of a song.

"Divinity" is another instrumental from the 1983-84 period. It's also an unexceptional, somewhat tedious number, based around a simple, repetitive synth figure.

Another instrumental, "Cruisin' Down The Highway," is often included in lists of studio outtakes. However, lacking overdubs and studio "sophistication," it's clearly a live rehearsal of the song, from one of the many rehearsals during the summer and autumn of 1983.

ICE CREAM CASTLE SESSIONS 1983-84

The Bird (6:30) / Chocolate (6:05) / Do Yourself A Favour (8:30)

After finishing *Purple Rain* in early 1984, Prince spent a lot of time at the Sunset Sound studios in Los Angeles, laying

down tracks for albums with Apollonia 6, Sheila E., and The Time's *Ice Cream Castle*.

Whereas the version of "The Bird" on *Ice Cream Castle* is a live take, this unreleased version clearly is a studio recording, probably from 1983. However, it contains few differences, except for Morris' vocals and a few different lyrics in the ad lib spoken parts towards the end of the song. The drum sound is slightly different, being more "heavy" on this outtake version. Most of the lyrics are the same.

"Chocolate" was left off *Ice Cream Castle*, which is pretty amazing considering some of the uneven material that made the album. This version is very similar to the released version on *Pandemonium*. Most likely, the basic tracks were kept for that album.

Although it's a nice pop soul number, "Do Yourself A Favour" doesn't really fit on *Ice Cream Castle*. The song was later recorded by Jesse Johnson for *Shockadel*.



ica, where the song is credited to Jesse and Pepe Willie.

A demo of "The Bird," sung by Jesse Johnson, is often listed as being from the *Ice Cream Castle* sessions. Even though a chant from the song is similar to "The Bird," the song is actually a demo for a song called "You Turn Me Up," which was released in 1985 as the B-side of the 12" version of "Affection (sic)" by TaMara and the Seen, with writing credited to Jesse Johnson and Ta Mara (Margaret Cox). The drum track and bass line used were the same as the demo.

VARIOUS SESSIONS EARLY 1984

Erotic City #1 (6:50) *Erotic City* #2 (7:07) *Manic Monday* (2:50) *All Day All Night* (5:16) *Baby, You're A Trip* (3:43)

These songs are most likely from various studio sessions in the early part of 1984. As they have nothing specifically to do with *Purple Rain*, I've listed them separately here.

Erotic City was recorded with Sheila E after she had completed her tour with Lionel Ritchie, in February of 1984. The two versions of "Erotic City" are quite similar to the released version. The first version contains a few extra lines and has a shorter gap between start of song and lyrics. The second version is closer to the released version.

Another, 6:35 minute, version of "Erotic City" is the same as "#1"; it's just recorded at a slightly speeded up pace.

Prince played "All Day, All Night" live on June 7, 1984, so it's safe to assume that the song dates from 1984. This version is very similar to Jill Jones' version (on her 1987 album *Jill Jones*). As Jill's version features The Revolution as backing musicians, I think the backing tracks of this original version were kept for Jill Jones' album.

"Baby, You're A Trip" also ended up on Jill Jones' debut album. This version has the same arrangement and lyrics as Jill Jones' version. This could be a demo for Jill to use as a guide as Prince isn't giving his all vocally. It's difficult to actually date the song; it could be from later than 1984.

"Manic Monday" was originally written and recorded for Apollonia 6's album, in early 1984. However, Prince decided to replace it with (the inferior)

"Happy Birthday, Mr. Christian" at last minute. The song is performed as a duet between Prince and Apollonia. The drum sound is exactly the same as on the sec-



ond ("acoustic side") of *Apollonia 6* (and "Take Me With U" for example).

AROUND THE WORLD IN A DAY SESSIONS LATE 1984

Around The World In A Day #1 (6:00) / *Around The World In A Day* #2 (5:25) / *The Dance Electric* (12:00)

The majority of *Around The World In A Day* grew out of jam sessions and rehearsals on the *Purple Rain* tour. By late December 1984, Prince had already recorded most of the album. Some of the new songs, including "America," "Condition Of The Heart," and "Raspberry Beret," were then introduced into the *Purple Rain* tour set towards the end of the tour.

The 6-minute version (#1) of "Around The World In A Day" is very different from the released song. Compared to the latter, this is more of a "conventional" rock/pop number, with prominent acoustic guitars and bass. The other version (#2) is basically an extended version of the album track.

"The Dance Electric" is Prince's version of the song which he gave to André Cymone. Prince's vocals were simply substituted for André's, while the backing vocals of Wendy and Lisa were kept for André's version. The song is listed on André's AC album as being recorded at "Paisley Park Recording, somewhere in Minnesota." Considering the fact that

Paisley Park (the Warehouse) was one of the recording studios used for *Around The World In A Day*, it's likely that "The Dance Electric" was cut during the album sessions in the latter part of 1984.

THE FAMILY SESSIONS 1985

High Fashion (5:00) / *Mutiny* (3:50) / *Desire* (5:10) / *Susannah's Pajamas* (4:10) / *Yes* (6:47) / Unreleased instrumental (3:45)

After the *Purple Rain* tour was over, in April of 1985, Prince went into the Sunset Sound studio to record an album with The Family, a group put together from the remnants of The Time.

Augmenting the three ex Time members St. Paul Peterson, Jerome Benton, and Jellybean Johnson, were Susannah Melvoin, Wendy's twin sister, and saxophone player Eric Leeds. St. Paul, previously keyboardsplayer in The Time, became the new group's lead singer.

The recording of the album was more or less a one-man project by Prince, much like The Time albums. Besides writing most of the songs, Prince produced and played most of the instruments on the album. Eric Leeds contributed saxophone playing, while Miko Weaver played some guitar. Possibly, Jellybean Johnson also played drums on the album.

Apart from Prince's vocals instead of St. Paul's, these versions of the songs on *The Family* are very close to the released



ones. Most of the songs appear in different mixes on the album. Clare Fischer's strings are not added on these versions.

This version of "Mutiny" is mixed differently from the released song: more bass heavy and the funky rhythm guitar on the final version is less evident here.

"Susannah's Pajamas" is close to the released song, but the unreleased version has more of a live feel to it, with echoes on the sax and several false starts of the song. Leaning towards jazz rather than funk or pop/rock, the other instrumental (unreleased) number is very much in the style of Prince's later work with Madhouse.

Yes is more than two minutes longer than the released version. Apart from that, it's the same song. "Desire" is longer than the released song. Susannah's vocals are hardly audible here. The strings and the instrumental coda are missing. Likewise, "High Fashion" doesn't have the strings of the released version. The ad libbed vocal parts towards the end ('Money man,' and 'I'm the modern man') are also omitted here. The song is performed as a duet between Prince and St. Paul.

A second version of "Desire" is said to exist, but it's exactly the same song but with the tape speeded up a bit. It contains no instrumental or vocal differences whatsoever.

PARADE AND VARIOUS SESSIONS 1985-86

Strange Relationship (4:14)/Sexual Suicide (3:55)/Little Girl Wendy's Parade (2:11)/I Wonder U (1:30)/There's Others Here With Us (2:38)/In All My Dreams (7:15)/Girls And Boys (5:20)/Love Or Money (4:05)/Old Friends 4 Sale #1 (3:29)/Old Friends 4 Sale #2 (3:37)

Much of the music for *Under The Cherry Moon* and the accompanying *Parade* album was recorded during the summer and autumn of 1985. Recordings took place at Sunset Studios, Los Angeles, and in the Minneapolis Warehouse. In the list above I've included songs that were recorded during 1985 and possibly early 1986.

"Strange Relationship" seemed to be brand new when Prince was interviewed by *Rolling Stone* magazine in May 1985 (the interview was published in September). It is often listed as a 1986 outtake, but with its oriental feel, this is clearly from Prince's "psychedelic" period. The song begins with a sitar which leads up to a long instrumental intro. The drum sound and instrumentation of this version are quite different from the released song on *Sign O' The Times*, but there are enough similarities to make me think that parts of this recording were used. The sitar can actually be heard on the released version, mixed down very low. The fact that Wendy and Lisa appear on the *Sign O' The Times* version clearly indicates that this out-

take is the basis of the song.

Prince also played "Old Friends 4 Sale" during the *Rolling Stone* interview, May 1985. A few notes of the song was heard in *Under The Cherry Moon*. Fortunately the complete song is circulating, because it's a great passionate bluesy number. Dealing with Prince's post *Purple Rain* life, it's obviously a highly personal song. The two versions are basically the same, but strings (probably by Clare Fischer) are added on version #2. This version is kicked off by Prince counting in the song. The song was offered to Joe Cocker for his 1991 album *Night Calls*.

"Sexual Suicide" is often listed as a lovesexy outtake, but I seriously doubt it. With its jazzy sax patterns and Clare Fischer's orchestra fillings, the song is most likely from 1985 &c. Furthermore, some of the synth sounds are identical to the intro of "Girls And Boys." Prince is saying not to sleep around thereby committing "sexual" suicide.

"Little Girl Wendy's Parade" is basically "Christopher Tracy's Parade" with references to Christopher Tracy replaced by Little Girl Wendy. There are also vocal differences.

"I Wonder U" is the same recording, but without the strings, as on *Parade*, but it's sung as a duet between Prince and either Wendy or Susannah.

"There's Others Here With Us" is a strange, eerie number, more or less an a capella. The instrumentation is made up of drums and various sound effects, such as someone weeping. Prince's voice sounds harsh and confused to match the nightmarish lyrics which mention suicide and death.

"In All My Dreams" is an excellent long, carnivalesque "mini musical." Prince's voice is treated so that it's hardly recognizable.

The alternate version of "Girls And Boys" has a different beginning and end, otherwise it's the same as on the album.

The unreleased version of "Love Or Money" is different because of its continuous funk guitar, and Prince uses his normal voice, instead of the speeded up "Camille voice" as on the B side of "Kiss."

A different version of "Kiss," usually called "Qualified Kiss" is occasionally included in lists of Prince outtakes. However, it's not Prince. The song was done by a group called Mona Lisa and intended as an answer version of the song, from a girl's point of view.

MILES DAVIS SESSION 1986

Can I Play With You 4:12

According to well informed sources, this was recorded in late March 1986. It's probably Prince's very first collaboration with Miles Davis. A church organ gives way to a relentless groove, driven along by horn and bass, embellished by a funky guitar. The song was recorded for possible inclusion on Miles 1986 *Tutu* album.

DREAM FACTORY SESSIONS 1986

Heaven (7:23) Welcome 2 The Ratrace (3:14) / If U Break My Heart 1 More Time (2:57) Neon Telephone (3:43) / Witness #1 (3:49) Witness #2 (4:00) Data Bank (7:35) / Girl O' My Dreams (12:5) Can + Stop This Feeling I Got (2:07) / We Can Funk (4:26) Movie Star 4:11 / Wonderful Ass (6:21) / A Place In Heaven #1 (2:48) / A Place In Heaven #2 (2:48)

The *Dream Factory* material was recorded by Prince with the new expanded Revolution in the first half of 1986. Prince added the phrase "this is what's like in the dream factory" to "Mutiny" during several of the *Parade* shows in the States. Material for (at least) a double LP had been completed when they left for the European *Parade* concerts.

At the time, *Dream Factory* was rumoured to be *Purple Rain Part 2*. However, the whole project was abandoned in September 1986 when The Revolution broke up. The sessions thus became the last recordings Prince made with the group.

The album was planned to be a colourful collection of whimsical and "dreamy" songs. The material is a contrast to the complex musical textures and arrangements of the 1987 *Lovesexy* recordings. Several of the songs are lightweight pop/soul and funk, and definitely less ambitious and complicated than much of Prince's later material.

Most of these songs have full band backings, but for the instrumentation is usually sparse. It's almost a return to the sound of the *Dirty Mind 1999* era, but with updated synth drum sounds.

As with the *Camille* album, it seems that Prince was happy with the majority of the tracks as several of the tunes have seen release on various *Paisley Park* projects in their original or reworked forms.

Heaven sounds more like a demo or a jam than a finished song. A drum machine provides the rhythm and an organ is featured throughout. Prince whispers and screams but the words are difficult to hear. The song is actually difficult to

date, it could be from earlier than the *Dream Factory* sessions.

"Welcome 2 The Ratrace" is often listed as being from the *Lovesexy* period, but I think it was recorded earlier. The song is recorded with a full band and with female backing vocals, so I think it was part of the *Dream Factory* sessions with The Revolution (could also be from the *Crystal Ball* sessions). Incidentally, the drum sound is very close to that of "Play In The Sunshine," and the two songs share many similarities. A chorus of "la la la's" emerge frequently in addition to some very fast lyrics. Lots of different musical ideas are crammed into the space of three minutes, very much in the style of "Play In The Sunshine."

The version of "Data Bank" on *Pandemonium* is very different from this one. Despite a few perfunctory lyrics at the start, this is more of a jam type number than The Time's later version (which of course was recorded by Prince as well). Prince uses a speeded up voice on this track. The song has a pumping bass and jazzy horns, and goes into an extended jam towards the end. Prince says "12 inch" and calls out the names of The Revolution members.

"Girl O' My Dreams" is in Prince's "rockabilly" school of songs (very similar to "Jack U Off," for example). It features a full band, including horns. The song is about Prince's ideal woman and what she should be like. The song was offered to Three O' Clock. It was later drastically re-worked and recorded by T.C. Ellis.

"Can't Stop This Feeling I Got" is another fast pop song like "Girl O' My Dreams," and it too was offered to Three O' Clock. It's quite different from the version on *Graffiti Bridge*, even though the lyrics are the same. Supposedly a second, different version of the song exists (from 1986), but it's the same song, just a quicker tape speed.

Quite similar is "Neon Telephone," a simple pop tune, which was offered and subsequently recorded by Three O' Clock still featuring Wendy and Lisa's backing vocals.

"Movie Star" is another lightweight number, with a loose jazzy beat. It has very sparse instrumentation, guitar and synths, with drums entering towards the end. Prince ridicules movie stars, celebrities and their hangers-on.

"A Place In Heaven" is a fairly serious piece of whimsical, dreamy pop. Prince

sings in his falsetto voice over a sparse piano backing and a drum machine, very much in the style of "Starfish And Cof fee." It sounds like a raw demo. The second (#2), slightly more "polished" version has Lisa singing lead.

This original version of "We Can Funk" is excellent, far better than the later "psychedelic" (or "Clinton-esque") versions. It's a slow sensuous rock/funk tune with whispered choruses and brass very much to the fore. It features a Miko Weaver guitar solo. This version features a heavy bass and lots of organ which are less prominent on later versions.

The two versions of "Witness" are very similar. The second version (#2) has an added sax and a prominent organ, as well as more vocal backings. Compared to the later version of the song, these guitar dominated versions are very raw and bluesy. The song starts with a recording of a distant conversation and finishes with Prince saying, "Guilty seven years hard labour!"

"If U Break My Heart 1 More Time" is a catchy pop soul with a great sax hook and an infectious chorus. It has female backing vocals. Dealing with the familiar theme of an unfaithful lover, it's one of Prince's best unreleased tracks.

"Wonderful Ass" is a duet with Wendy. It's a light pop/funk tune with a brisk synth line and tongue-in-cheek lyrics. The Revolution can be heard chanting, "The revolution will be heard!"

SESSION 1986

Paris (1:20) / Power Fantastic 4:56

Although often listed as Prince/Miles Davis collaborations, Miles is definitely not participating on either "Power Fantastic" or "Paris" (sometimes called "Cruel Love"). It's Matt Blistan playing the trumpet. The two numbers are actually from a session which took place at Prince's house, with Prince, Matt Blistan, Eric Leeds, Lisa and Wendy.

"Paris," an instrumental piece based around trumpet and piano, is more of an intro to a song than a proper song.

"Power Fantastic" (or "Power" as it's probably called) is a reflective and spiritual piano-dominated ballad, sung by Prince using his falsetto voice. Flute and trumpet by Eric Leeds and Atlanta Bliss are to the fore.

PER NSEN

Thanks to SEAN, M.L.T, HAROLD, CAMRON, TONY and DAVID

This videography contains all currently circulating video material with Prince. It is divided into three sections: (1) TV appearances, (2) documentaries and reports, and (3) private and non-TV recordings.

We've excluded home videos and promos (also called video clips) as they are readily available, and most fans are familiar with them.

1. TV APPEARANCES

Five concert films are included in this section as they aren't available on home video cassettes.

American Bandstand, 26 January 1980

I Wanna Be Your Lover / Why You Wanna Treat Me So Bad? (10 mins)

Prince's first ever TV appearance! Besides performing, he introduces his band members and talks with Dick Clark. He seems a bit miffed when Clark asks him how he could come from Minneapolis of all places. Prince is really shy.

The Midnight Special, January/February 1980

I Wanna Be Your Lover / Why You Wanna Treat Me So Bad? (7 mins)

Terrific footage!

Soul Train, January/February 1980

Prince's third US TV appearance in early 1980, when he was promoting *Prince* and its second single "Why You Wanna Treat Me So Bad?" Unlike *American Bandstand* and *The Midnight Special* this recording is not circulating.

The Midnight Special, 11 December 1980

Party up

Prince's second appearance on the long-running *Midnight Special* show. He was in the middle of the first leg of the *Dirty Mind* tour with Teena Marie. No known video recordings in circulation.

Saturday Night Live, 21 February 1981

Party up
4 mins

Great *Dirty Mind* tour look by Prince and his band

Solid Gold, 29 January 1983

1999
4 mins

Unremarkable lip-synch performance by Prince and his band.

Dig If U Will

The Picture

Solid Gold, 13 May 1983

Little Red Corvette
(3 mins)

Another lip-synched appearance.

MTV Live! Purple Rain Party, 26 July 1984

(67 mins)

Live broadcast by MTV. Includes interviews with Morris Day, Apollonia, Sheila E, Eddie Murphy, Little Richard, Weird Al Yankovic, Lindsey Buckingham and many others. Also includes excerpts from the film.

American Music Awards, 28 January 1985

(30 mins)

Prince collects three awards and makes a short speech. Live performances by Sheila E, and Prince and The Revolution ("Purple Rain" live). Awards presentations are made by Sheila E, Apollonia, and Jerome Benton.

The BPI Awards, 11 February 1985

(3 mins)

Short acceptance speech. Prince's appearance with Big Chick generated a lot of bad press in England.

The Grammy Awards, 26 February 1985

(27 mins)

Prince accepts awards and, together with The Revolution, Sheila E and her band, and Apollonia 6, caps the night with "Baby, I'm A Star." Award presentations by Sheila E, Lisa and Wendy.

The Academy Awards, 25 March 1985

(3 mins)

Acceptance speech by Prince flanked by Lisa and Wendy.

MTV Presents Prince, 15 November 1985

(23 mins)

This is the original broadcast and the complete interview, parts of which have been used in numerous documentaries on Prince. Excerpts from several promos, including "4 The Tears In Your Eyes," "Let's Go Crazy," "America," "Jungle Love," "The Screams Of Passion," and "The Dance Electric" Interview conducted by Steven Farnol in Nice, France.

American Music Awards, 27 January 1986

(3 mins)

Prince presents an award to Huey Lewis. The audience seems more excited by the presenter than the recipient of the award!

The Minnesota Music Awards, 20 May 1986

(5 mins)

An excellent acceptance speech by Prince.

The ASCAP Awards, 28 May 1986

Prince accepts an award (but doesn't say anything). This recording is not circulating.

Prince and The Revolution: Parade Live, 1986

Around The World In A Day / Cristopher Tracy's Parade / Raspberry Beret / Controversy / Money / Happy Birthday Doggie / In The Window / Automaton / D.M.S.P. / Another Lover / Holonyohead / I Wanna Be Your Lover / Head / Electric Man / Pop Life / Life Can Be So Nice / Whole Lotta Shakin' Going On / Mountains / Kiss
(56 mins)

This is the TV film made of the birthday concert at Detroit's Cobo Arena, 7 June 1986.

MTV Premiere Party Prince's Under The Cherry Moon, 1 July 1986

49 mins

MTV broadcast from Sheridan, Wyoming. Includes promos and conversations with Jerome Benton, Sheila E, Prince's father, and Kristin Scott Thomas as well as a short set by Mazarati and a 10 minute live performance by Prince and The Revolution, featuring "Raspberry Beret," "Delirious," "Controversy," and "Mutiny"

MTV Video Music Awards, 11 September 1987

Sign O' The Times Play In The Sunshine
10 mins

One of the few chances the American audience got to see the *Sign O' The Times* tour set and band

Saturday Night Live, 24 September 1989

Electric Chair
5 mins

Introduction by Jerry Hall. Prince is backed by Levi, Dr. Fink, Miko, Candy Dulfer, Michael Bland, Patrice Rushen (keyboards), and Margaret Cox (backing vocals)

American Music Awards, 22 January 1990

7 mins

Prince accepts a lifetime achievement award and makes a speech. Includes a profile of his career

Concert: Prince, 29 July 1990

DAI Intro/The Future 1999 Housequake/Sexy Dancer/
Kiss I'm In The Mood/Purple Rain/Take Me With U/
Alphabet St/ It Takes Two/The Question Of U/Controversy/
Do Me Baby A.n + No Way/Nothing Compares 2 U/
Bardance Partyman Baby I'm A Star Respect
90 mins

Live broadcast from La Coruna, Estadio Santa Maria del Mar, 29 July 1990, from Spanish (local) TV. The only European TV broadcast from the *Nude* tour.

SaZaLe Special: Prince In Japan '90, 21 September 1990

Take Me With U Bambi Alphabet St It Takes Two/Kiss
I'm In The Mood/Purple Rain/The Question Of U Electric
Man When Doves Cry/Do Me Baby/The Future/
1999 Housequake Sexy Dancer/Little Red Corvette/Bardance
Partyman What Have You Done For Me Lately/
Baby I'm A Star Respect/A.n + No Way
91 mins

Tokyo Dome, 31 August 1990. It's a pity the sequence of songs played during the concert was changed.

Rock In Rio II, January 1991

Something Funky Let's Go Crazy Horny Pony/Kiss The
Pink Panther Theme Purple Rain Bambi/Take Me With U
135 mins

Broadcast by Brazilian TV. This is the first part of Prince and The N.P.G.'s first of three South American concerts, (Rio de Janeiro, Estadio Maracana, 18 January 1991), featuring the new songs "Something Funky" and "Horny Pony."

MTV Week In Rock, April 1991

(1 mins.)

A brief clip from the ASCAP Film and Television Music Awards, Los Angeles. Prince receives an award for "Nothing Compares 2 U."

Prince Live In Tokyo, 1991

Take Me With U/Alphabet St It Takes Two/When Doves Cry/Purple Rain/The Question Of U Electric Man/1999/Housequake/Sexy Dancer/Kiss/Little Red Corvette/Partyman What Have You Done For Me Lately/Baby, I'm A Star Respect
(59 mins.)

An edited TV version of the concert 31 August 1990, put together by Paisley Park Enterprises, aired on some cable and pay-TV channels during 1991.

Victory & Valor: A Special Olympics All-Star Celebration, 14 August 1991

Diamonds And Pearls
(5 mins.)

Prince and The New Power Generation taped on 19 July at the Metrodome in Minneapolis. "Baby, I'm A Star" was also performed.

MTV Video Music Awards, 5 September 1991

Gett Off
(7 mins.)

A slightly over the top production with Prince and The New Power Generation and hundreds of extras.

The Arsenio Hall Show, 9 September 1991

Let's Go Crazy/Kiss/Purple Rain/Cream/Daddy Pop/Call The Law
(48 mins.)

A great mini-concert by Prince and The New Power Generation. Arsenio Hall talked with Patti LaBelle between songs. The final rap number is performed by The N.P.G. without Prince.

2. DOCUMENTARIES AND REPORTS

Note that the list of documentaries and reports is *selective*. Included are only programmes which contain something of interest: interviews with musical colleagues who talk about working with Prince, live footage of any length, or some of the earlier and more rare promo videos.

We have excluded all short reviews and previews of Prince's films which only comments on the films and show brief excerpts. Short concert reports are also excluded. They will be covered in another, forthcoming, article.

The Prince Video Salute, 1984

(48 mins.)

Profile of Prince's life and lots of promos, including "Why You Wanna Treat Me So Bad?", "Controversy," "Dirty Mind," and "Automatic"

A Salute To His Royal Badness, 1985

(49 mins.)

Prince's story up until 1985 Lots of promo videos, "Uptown," "Dirty Mind," "Sexuality," "Controversy," and "Automatic." Also includes short but great live footage from the *Purple Rain* tour, "Let's Go Crazy" and "Delirious," as well as "The Belle Of St. Mark" by Sheila E

Entertainment Tonight, May 1985

(5 mins.)

Prince documentary, featuring interviews with Chris Moon, Owen Husney, Apollonia, Morris Day, and fans. Also includes promos with Vanity, Apollonia 6, The Time, and Sheila E

Estate Rock, June 1987

(17 mins.)

RAI, Italian TV special. Promo clips and interviews with Italian fans, Ron Wood and Bill Wyman. Includes live footage from Milan, 7 June 1987

Soul In The City, 1988

(55 mins.)

Interviews with Jon Bream, Craig Rice, Alexander O'Neal, and many promos, including "Automatic," "Controversy," "I Wanna Be Your Lover," "Uptown," and "Sexuality." Broadcast by Much Music, Canada.

Behind The Beat, 4 July 1988

(27 mins.)

Excellent BBC documentary. Video clips and interviews with Paisley Park personnel and Prince associates

Le Fait du Prince, 1988

(33 mins.)

Promo clips and interviews in Minneapolis. French TV (La5).

Rock RTL, September 1988

(50 mins.)

German documentary. Promo clips, live footage (Detroit '86), and interviews

in Minneapolis and Paisley Park. Promos include "Why You Wanna Treat Me So Bad", "I Wanna Be Your Lover", and "Automatic." Also promos with Sheila E, Vanity 6, Vanity, The Family

Video Soul, October 1988

(25 mins)

Interviews with Sheila E and Dr Fink. Promo clips edited out. Broadcast by BET, Black Entertainment Television.

Video Vibrations, 10 October 1988

(89 mins)

One and a half hour of promo videos, including all the early ones. Also promos with Brown Mark ("Next Time"), André Cymone ("The Dance Electric"), and Sheila E's "The Glamorous Life." Broadcast by BET

A Current Affair, 4 August 1989

(8 mins)

Interviews with Craig Rice, Owen Husney, Big Chick Huntsberry, Michael Bland, David Eiland, Cynthia Johnson. Includes shots of Prince's previous and current house in Chanhassen. Live footage from the *Purple Rain* tour and promo clips

Prince: Musical Portrait, 27 September 1989

(9 mins)

The official documentary made by Albert Magnoli. Great footage from *Batman* sessions, recording "God Is Alive" in London 1988 with Mavis Staples, and rehearsals on the 1988 tour, and excerpts from the Camden Palace after show, 25 July 1988. Includes interviews with Eric Clapton, Little Richard, Miles Davis, Terence Trent D'Arby, George Clinton, Randy Newman and Quincy Jones

Hard Copy, 1989

(5 mins)

Documentary. Interviews in Minneapolis with a childhood friend, Cynthia Johnson, a local DJ, Sheena Easton, Sheila E



Cork Multi-Channel TV, July 1990

(20 mins)

Nice report on the Cork concert. Interviews with fans, production people, band members, and three numbers from the concert

La Mirada Purpura, 21 July 1990

(12 mins)

Spanish TV (Tve1) documentary. Promo and live 1990 tour clips

Prince Lands In Japan, 26-27-29 July 1990

(20 mins)

Three part Japanese documentary. Clips from *Graffiti Bridge* and promos

Rock Trend Keyword: Prince A To Z, 9 August 1990

(31 mins)

Fine Japanese documentary. Includes many live clips 1990 (Wembley Arena) and interviews with *Controversy* magazine people and fans after Wembley and Paris 1990 concerts. Promos include "The Walk with The Time" and the extended version of "Thieves In The Temple"

Prince In Night, 29 August 1990

(28 mins)

Japanese *Graffiti Bridge* special. Clips from the film, live clips 1990, and promos

MTV News, October 1990

(4 mins)

Report on the Glam Slam opening. Includes interviews with Levi Seacer Jr, Gilbert Davison, Elisa Fiorillo, and Jimmy Jam, as well as a glimpse of Rosie Gaines with her band

The 10'Clock News, 1 November 1990

(3 mins)

New York Channel 5 news report on *Graffiti Bridge*. Interviews with Robin Power and Lenny Kravitz. Prince answers one question!

Friday Night Videos, 2 November 1990

(43 mins)

Promo videos and live Tokyo '90, including backstage clips. Hosted by Patti

LaBelle, who talks about working with Prince. Ingrid Chavez and Robin Power also guest the studio

MTV 24 Hour Street Party, 2 November 1990
(27 mins)

Graffiti Bridge special with clips from the film and interviews with Lenny Kravitz, Ingrid Chavez. Also some promos and "When Doves Cry," Tokyo '90.

This Morning, 9 November 1990
(4 mins)

Graffiti Bridge report. Includes interviews with Patti Labelle, Ingrid Chavez, Morris Day. Also a short clip from "Heaven Must Be Near."

Screen Scene, 1990
(30 mins)

Interviews with Tevin Campbell, Morris Day, Robin Power, Jerome Benton, Levi Seacer Jr. Also looks in Glam Slam and clips from Tokyo '90.

A Current Affair, 21 February 1991
(25 mins)

Contains interviews with Prince's father and half sister Sharon, whom Prince stayed with in New York when he was making his first attempts at getting a recording contract.

MTV Week In Rock, 30 August 1991
(3 mins)

Brief conversation with Rosie Gaines and Tony M.

Hard Copy, 20 September 1991
(4 mins)

Interviews with Diamond and Pearl and Bob Gucciotti (director of *Caligula*).

Omnibus, 13 December 1991
(59 mins)

This is easily the most exciting documentary on Prince ever! It contains incredible footage from Prince's private archives: *Dirty Mind* and *Controversy* tours, the New Year's Eve 1987 benefit with Miles Davis at Paisley Park, and much more. Contains excerpts from a lot of promos and interviews with Nelson George, Edna Gunderson (*USA Today*), Owen Husney, Sheila E., Mavis Staples, St. Paul Peterson, Eric Leeds, Ingrid Chavez, Levi Seacer Jr., and Neal Karlen (*Rolling Stone*).

3. PRIVATE AND NON-TV FOOTAGE

We've tried to evaluate the picture quality of the private and non TV material. This is often very difficult, and the ratings are only estimates. Of course, the quality depends on how many generations down the copy of the video recording is.

"EX" stands for excellent quality (usually master recordings or copies off the master). "VG" is very good quality, which is slightly worse than "EX" but still very enjoyable. "G" (good) usually means a few problems: grainy picture, sometimes breaks in picture. These recordings have usually been copied several times. "F" (fair) is quite unusual: the picture quality is not very good.

The *private* concert films also contain information on the actual filming besides the picture (optical/technical) quality. Distance from stage, steady or shaky camera, clear or obscured view are taken into consideration. This information is not included on the professionally shot non TV material, as the filming is often very good and superior to the ones shot by fans.

Houston, 9 December 1981

The Second Coming (gospel intro)/Uptown/Why You Wanna Treat Me So Bad?/I Wanna Be Your Lover/Head/Dirty Mind/Do Me, Baby/Controversy/Let's Work/Private Joy/Jack U Off
(73 min/VG+)

Professionally filmed with many camera angles and close-ups. Really fantastic footage from the *Controversy* tour!

Houston, Summit, 16 December 1982

Controversy/Let's Work/Do Me, Baby/D.M.S.R./With You/How Come U Don't Call Me Anymore/Lady Cab Driver/Automatic
(49 min/VG+)

This is the best 1999 tour footage. It's professionally filmed and very, very good. Unfortunately it's not the complete concert.

Washington DC, Starplex Armory, 14 February 1983

Controversy/Let's Work/Do Me, Baby/D.M.S.R./With You/How Come U Don't Call Me Anymore/Lady Cab Driver/Little Red Corvette/Dirty Mind/International Lover/1999
(61 min/G)

A complete 1999 tour show. Professionally filmed, but not as good as Houston. Colour loss and somewhat grainy picture. Still a great video.

Norfolk, Scope, 8 March 1983

Controversy/Let's Work/Do Me, Baby/D.M.S.R./With You/Still Waiting/How Come U Don't Call Me Anymore/

Lady Cab Driver/Little Red Corvette/Dirty Mind/International Lover/1999
(62 min/G)

Also professionally filmed, but quite grainy picture. A few disturbing breaks in the picture, but on the whole it's more enjoyable than Washington DC, above

Minneapolis, First Avenue, 3 August 1983

Let's Go Crazy/When You Were Mine/A Case Of You/Computer Blue/Delicious/Electric Intercourse/A Stomach I Would Die 4 U/Baby, I'm A Star/Little Red Corvette/Purple Rain/D.M.S.R.
(68 min/VG)

This show is generally considered to be one of Prince's best performances ever. It contains the live debut of five *Purple Rain* songs, including the full 10-minute version of "Computer Blue." Also great inclusions of Joni Mitchell's "A Case Of You" and the unreleased "Electric Intercourse." The show is professionally filmed, with several camera angles. A bit dark, due to the lighting at First Avenue, but excellent on close-ups.

Houston, Summit, 11 January 1985

Free/Do Me, Baby/How Come U Don't Call Me Anymore/Let's Pretend We're Married/Father's Song/Computer Blue/Darling Nikki/The Beautiful Ones/When Doves Cry/I Would Die 4 U/Baby, I'm A Star/Purple Rain
(95 min/Picture: VG+, Rimming: VG-)

Quite close, shot from the upper right side of stage. Distorted sound

Minneapolis, First Avenue, 3 March 1986

Around The World In A Day/Cristopher Tracy's Parade/New Position/I Wonder U/Paisley Park/Raspberry Beret/Alexa De Paris/Controversy/Murphy Soft And Wet/I Wanna Be Your Lover/Head/Under The Cherry Moon/Pop Life/Girls And Boys/Life Can Be So Nice/Purple Rain/Whole Lotta Shakin' Goin' On/Anotheroverholenyohead/Mountains/A Love Bizarre/America Kiss
(120 min/VG)

This is the live debut of much of the *Parade* material and the revamped Revolution line-up. A fantastic, loose performance, with lots of improvising and joking around. Professionally shot, but containing few close-ups. Quite dark picture.

"Mountains" outtakes, 13 April 1986

(120 min/VG+)

This is two hours from the making of the "Mountains" promo video in France

Paris, Le Zenith, 25 August 1986

Around The World In A Day/Cristopher Tracy's Parade/New Position/I Wonder U/Raspberry Beret/Dearious Controversy/A Love Bazaar/Do Me Baby/Automatic/D.M.S.R./When Doves Cry/Under The Cherry Moon/Anotheroverholenyohead/Head/Electric Man/Pop Life/Girls And Boys/Life Can Be So Nice 1999/It's Gonna Be A Beautiful Night/Mountains/Kiss
(87 min/Picture: G, Rimming: VC)

Previously there only circulated a 71 minute version, without the encores, including "It's Gonna Be A Beautiful Night," which was recorded for *Sign O' The Times*. The concert is filmed steadily, with Prince taking up half of the picture. Very good view of the stage, but the picture quality could be better.

Yokohama, Stadium, 9 September 1986
Around The World In A Day /Christopher Tracy's Parade/
New Position /I Wish U Heaven/Raspberry Beret/Delirious/
Controversy /A Love Bizarre/Do Me Baby/Automatic/
D.M.S.R. /When Doves Cry/Little Red Corvette/Do U Lie?/
The Ladder /Condition Of The Heart/Under The Cherry
Moan /Another, overhook, envyhead/Love Or Money/Head/
Pop Life /Girsl And Boys/Life Can Be So Nice/1999/
America /Kiss/Sometimes It Shows In April/Purple Rain
110 min. Picture C, Filming G

The last show of the *Parade* tour, and the last performance with *The Revolution*. This was shot from a distance, but the video screen is often filmed with good results. The highlight is an emotional "Purple Rain," during which Prince smashes two of his guitars.

Minneapolis, First Avenue, 21 March 1987
Housequake /Cirsl And Boys/Slow Love/Hot Thing/
Now's The Time /Strange Relationship/Forever In My Life/
Kiss /It's Gonna Be A Beautiful Night
65 min. VC

The try out show for the *Sign O' The Times* tour. A great performance and an excellent video. Clear picture, but due to the poor lighting it tends to be dark at times.

Sign O' The Times film outtakes, June-July 1987
(240 min. C)

Similar to the "Mountains" outtakes, but the quality isn't as good. It contains performances of "If I Was Your Girlfriend," "Hot Thing," and "Housequake," plus a few filler scenes.

Paris, Palais Omnisport de Bercy, 9 July 1988

Erotic City /Housequake/Slow Love/Adore/Delirious/Jack
U Off /Sister/Adore/I Got The Look/I Wanna Be Your
Lover Head /When You Were Mine/Little Red Corvette/
Pop Life /Controversy/Dirty Mind/Superfunkycalfragisexy/
Controversy /Bob George/Anna Stesia
64 min. Picture EX, Filming VG

This is the second concert on the *Lovesexy* tour. It contains the first half of the show. Quite close and clear, unobstructed view.

Frankfurt, Waldstadion, 27 August 1988
Erotic City /Housequake/Slow Love/Adore/Delirious/Jack
U Off /Sister/Adore/I Wanna Be Your Lover/Head/When
You Were Mine /Blues In C (If I Had A Harem)/When You
Were Mine /Little Red Corvette /Pop Life/Controversy/

Dirty Mind/Superfunkycalfragisexy/Controversy /Bob
George/Anna Stesia/Eye No/Lovesexy/Glam Slam/The
Cross/I Wish U Heaven/Kiss/Dance On/Let's Go Crazy/
When Doves Cry/Purple Rain/1999/Alphabet St
(135 min/Picture: EX, Filming: G)

A bit distant. The video screen is occasionally filmed.

Hamburg, Grosse Freiheit, 30 August 1988

Still Would Stand All Time
(11 min/EX)

Brilliant footage from the after show Prince did after the first Hamburg concert. Professionally filmed with several camera angles and close-ups. Taylor Dayne and some other singers guest on stage.

Dortmund, Westfalenhalle, 8 September 1988

(83 min/Picture: EX, Filming: VG)

Same songs as below, up till "I Wish U Heaven." Quite good.

Dortmund, Westfalenhalle, 8 September 1988

Erotic City/Housequake/Slow Love/Adore/Delirious/Jack
U Off/Sister/Adore/I Wanna Be Your Lover/Head/A
Love Bizarre/When You Were Mine/Blues In C (If I Had A
Harem)/When You Were Mine/Little Red Corvette/Con
roversy/Dirty Mind/Superfunkycalfragisexy/Controversy /Bob George/Anna Stesia/Eye No/Lovesexy/Glam
Slam/The Cross/I Wish U Heaven/Kiss/Dance On/When
2 R In Love/Raspberry Beret/Condition Of The Heart
Strange Relationship/When 2 R In Love/Let's Go Crazy/
When Doves Cry/Purple Rain/1999/Alphabet St
(124 min/Picture: EX, Filming: VG)

This is a different recording of the show. Quite close, but occasionally shaky camera.

New York, Madison Square Garden, 2 October 1988

Erotic City/Housequake/Slow Love/Adore/Delirious/Jack
U Off/Sister/Adore/I Wanna Be Your Lover/Head/A
Love Bizarre/When You Were Mine/Blues In C (If I Had A
Harem)
(36 min/Picture: VG, Filming: G)

This version is incomplete. The entire 140-minute concert was filmed and is circulating. Quite good video.

Toronto, Maple Leaf Garden, 5 October 1988

Erotic City/Housequake/Slow Love/Adore/Delirious/Jack
U Off/Sister/Adore/I Wanna Be Your Lover/Head/A
Love Bizarre/When You Were Mine/Blues In C (If I Had A
Harem)/When You Were Mine/Little Red Corvette/Con
roversy/U Got The Look/Superfunkycalfragisexy/Con
roversy/Bob George/Anna Stesia/Eye No/Lovesexy/Glam
Slam/The Cross/I Wish U Heaven/Kiss/Dance On/Let's
Go Crazy/When Doves Cry/Purple Rain/1999
(121 min/Picture: VG, Filming: VG+)

Very close and steady camera (tripod used). Really excellent private video, one of the best non professionally shot videos on the list.

Pittsburgh, Civic Arena, 28 October 1988

Erotic City/Housequake/Slow Love/Adore/Delirious/Jack
U Off/Sister/Adore/Do Me Baby Head/A Love Bizarre
Irresistible Bitch/Holly Rock/When You Were Mine/Rock
Me Blues In C (If I Had A Harem/When You Were
Mine/Little Red Corvette/Controversy/U Got The Look
Superfunkycalfragisexy/Controversy/Bob George/Anna
Stesia/Eye No/Lovesexy/Glam Slam/The Cross/I Wish U
Heaven/Kiss/Dance On/When 2 P In Love/Venus De
Milo/Starfish And Coffee/Raspberry Beret/It's No Secret
(What God Can Do)/Strange Relationship
(123 min/Picture: VG-, Filming: VC)

Very close. The first 10 minutes are very shaky, but otherwise the camera is steady. Unfortunately it's not the complete concert, which was one of the best on the American tour.

Hollywood, Palace, 6 November 1988

Just My Imagination/Superfunkycalfragisexy/Take This
Beat/jam)
(22 min/Picture: VG, Filming: EDQ)

Terrific footage! Filmed from the balcony, very close to the stage. Apart from a few breaks in the picture, this is very high technical quality as well.

Rotterdam, Stadion Feijenoord, 2 June 1990

Pre-show clips/DAT Intro/The Future/1999/Housequake
Sexy Dancer/Kiss/I'm In The Mood
(19 min/VC-)

Professionally filmed, but never broadcast footage. A great video even though the picture quality could be better.

Rotterdam, Stadion Feijenoord, 3 June 1990

DAT Intro/The Future/1999/Housequake/Sexy Dancer
Kiss/I'm In The Mood/Purple Rain/Take Me With U
Alphabet St/The Question Of U/Electric Man Controversy
D.M.S.R./A Song For You/Little Red Corvette/Bat
Dance/Partyman/Baby/I'm A Star/Whatever I Play/It's
Got To Be Funky/Respect
(94 min/Picture: EX, Filming: C)

Distant, but clear view of the stage and very steady camera.

Hamburg, Alsterdorfer Sporthalle, 7 June 1990

DAT Intro/The Future/1999/Housequake/Sexy Dancer
Kiss/I'm In The Mood/Purple Rain/Take Me With U
Alphabet St/The Question Of U/Electric Man Controversy
Ain't No Way/Nothing Compares 2 U/Batdance/Party
man/Baby/I'm A Star/Whatever I Play/It's Got To Be
Funky
(92 min/Picture: VC, Filming: VG)

Filmed from the left side of the stage Prince fills up the whole picture. Nice to see when he gets the birthday cake.

Dortmund, Westfalenhalle, 13 June 1990

1999/Housequake/Sexy Dancer/Kiss/I'm In The Mood
Purple Rain/Take Me With U/Alphabet St/It Takes Two
The Question Of U/Electric Man Controversy/D.M.S.R.
Do Me/Baby/Ain't No Way/Nothing Compares 2 U/Bat
Dance/Partyman/Baby/I'm A Star/Respect
(84 min/Picture: EX, Filming: VC)

Close (Prince 2/3 of picture) and mostly very steady camera. Last few songs

excellent very close and steady. First five minutes are shaky and obscured. Overall, a very good private film.

Munich, Olympiastadion, 14 June 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Take Me With U/Alphabet St+ It Takes Two/The Question Of U/Electric Man/Controversy D.M.S.R./Ain't No Way/Nothing Compares 2 U/Baddance/Partyman/Baby, I'm A Star/Respect
(90 min Picture: VC Filming: G)

Very distant, but clear view and steady camera

London, Wembley Arena, 26 June 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain
(60 min Picture: VC Filming: G)

This is a bit too shaky to be really enjoyable. Occasionally obstructed view.

London, Wembley Arena, 3 July 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Take Me With U/Alphabet St+ It Takes Two/The Question Of U/Electric Man/Controversy D.M.S.R./Ain't No Way/Nothing Compares 2 U/Baddance/Partyman/Baby, I'm A Star/Respect
(59 min Picture: EX, Filming: E)

The filming leaves a lot to be desired; it's shaky and the view is often obstructed.

Cork, Pairc Uí Chaoimh, 7 July 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Take Me With U/Alphabet St+ It Takes Two/The Question Of U/Electric Man/Controversy D.M.S.R./Do Me, Baby/Ain't No Way/Nothing Compares 2 U/Baddance/Partyman/When

Doves Cry/Baby, I'm A Star/Respect/Whatever I Play It's Got To Be Funky
(97 min Picture: EX, Filming: C)

Shot from a far distance, but clear view and steady camera.

Werchter, Festival Terrein, 4 August 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Take Me With U/Blues In C (If I Had A Harem)/Alphabet St+ It Takes Two/The Question Of U/Electric Man/Controversy D.M.S.R./Do Me, Baby/Ain't No Way/Nothing Compares 2 U/Baddance/Partyman/Baby, I'm A Star/Respect
(102 min Picture: EX, Filming: VC)

Prince fills up the whole picture. Sometimes a bit shaky but mostly very good. One of the best private 1990 films!

Heerenveen, IJssstadion Thialf, 5 August 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Take Me With U/Alphabet St+ It Takes Two/The Question Of U/Electric Man/Controversy/Do Me Baby/Ain't No Way/Nothing Compares 2 U/Baddance/Partyman/Baby, I'm A Star/Respect/Whatever I Play It's Got To Be Funky
(98 min Picture: EX, Filming: VG)

Distant but clear view of the stage and steady camera.

Manchester, Maine Road, 21 August 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Take Me With U/Blues In C (If I Had A Harem)/Alphabet St+ It Takes Two/The Question Of U/When Doves Cry/Do Me, Baby/Ain't No Way/Nothing Compares 2 U/Baddance/Partyman/Baby, I'm A Star/Respect
(91 min Picture: EX, Filming: C)

Shot from a far distance. Clear view of the action on stage and steady camera.

Hyogo (Osaka), Hanshin Koshien Kyu-kyo, 2 September 1990

DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Raspberry Beret/Take Me With U/Jerk Out/Alphabet St+ It Takes Two/The Question Of U/When Doves Cry/Do Me, Baby/Ain't No Way/Little Red Corvette/Baddance/Baby, I'm A Star/Respect
(83 min Picture: G, Filming: C)

Prince's only live performance of "Jerk Out"! Pretty poor quality with blurred picture. Good view of the stage, though, and quite steady camera. The screen is occasionally filmed.

Yokohama, Stadium, 10 September 1990

Baddance/DAT Intro/The Future 1990 Housequake/Sexy Dancer/Kiss I'm In The Mood/Purple Rain/Take Me With U/Alphabet St+ It Takes Two/Raspberry Beret/The Question Of U/Electric Man/When Doves Cry/Do Me, Baby/Ain't No Way/Little Red Corvette/Partyman/Baby, I'm A Star/Respect/Theieves In The Temple
(93 min Picture: VG, Filming: E)

The final Nude concert! Very distant, but OK when zoom is used. Good view of the stage.

MAGNUS NILSSON and LARS O. E. NARSSON
Additional info by PER N. LSEN



Prince in Heerenveen on the Nude tour, August 1990 (above), and on the Purple Rain tour (page 17).

Highest position reached...

New Position

US PRINCE SINGLES: BILLBOARD CHART POSITIONS

BRITISH PRINCE SINGLES: GALLUP CHART POSITIONS

Release date	Single (A-side)	Top 100	R&B
7 June 1978	Soft And Wet	92	12
21 Nov 1978	Just As Long As We're Together	-	91
24 Aug 1979	I Wanna Be Your Lover	11	1
23 Jan 1980	Why You Wanna Treat Me So Bad?	-	13
25 Mar 1980	Still Waiting	-	65
Release date	Single (A-side)	Top 30	
Dec 1979	I Wanna Be Your Lover	-	5
April 1980	Sexy Dancer	-	65
6 Mar 1981	Do It All Night	-	3
29 May 1981	Gotta Stop (Messin' About)	-	-
9 Oct 1981	Controversy	-	44
April 1982	Let's Work	-	15
7 Jan 1983	1999 (How Come U Don't Call Me Anymore B-side)	25	18
4 Apr 1983	Little Red Corvette (Lady Cab Driver B-side)	-	52
4 Nov 1983	Little Red Corvette (Horny Toad B-side)	-	1
22 June 1984	When Doves Cry	4	1
14 Sep 1984	Purple Rain	8	4
23 Nov 1984	I Would Die 4 U	-	11
21 Dec 1984	1999 (Little Red Corvette B-side)	2	40
15 Feb 1985	Let's Go Crazy	7	3
24 May 1985	Paisley Park	18	8
15 July 1985	Raspberry Beret	25	35
21 Oct 1985	Pop Life	-	1
24 Feb 1986	Kiss	6	15
2 June 1986	Mountains	-	18
4 Aug 1986	Girls And Boys	11	1
20 Oct 1986	Anotherloverholenyohead	-	12
2 Mar 1987	Sign O' The Times	8	11
1 June 1987	If I Was Your Girlfriend	13	14
3 Aug 1987	U Got The Look	11	3
23 Nov 1987	I Could Never Take The Place Of Your Man	29	44
15 Apr 1988	Alphabet St.	9	18
8 July 1988	Glam Slam	29	1
24 Oct 1988	I Wish U Heaven	24	5
12 June 1989	Batdance	2	-
28 Aug 1989	Partyman	14	5
6 Nov 1989	The Arms Of Orion	27	1
23 July 1990	Thieves In The Temple	7	27
29 Oct 1990	New Power Generation	26	6
19 Aug 1991	Gett Off	4	1
9 Sep 1991	Cream	15	3
Nov 1991	Diamonds And Pearls	25	4



CRUCIAL NEWS & UPDATES

Prince's 1992 tour will open at the Tokyo Dome on 4 April. After dates in Japan and Australia, the tour reaches Europe at the end of May. Many European dates have been cancelled and lots of concerts have been re-arranged. Initial dates announced for Denmark, Sweden, Belgium and Switzerland have all been cancelled, and the tour has been cut down to six weeks.

It's quite remarkable how poorly organized the tour seems to be. The same thing happened when the *Nude* tour was announced: concerts were moved, postponed or cancelled. After the debacle with the Blenheim concert last year, we thought we had seen enough of these problems. Fortunately the fans who had tickets to Blenheim were able to trade them for other tickets. But what if they were Swiss fans, who traded their Blenheim tickets to the Zurich concerts, which were then cancelled? All the cancellations and changes have caused many Prince fans a lot of trouble!

Prince has made **several surprise appearances** in the first months of 1992. On 10 January, he joined The Steeles on stage at *Fine Line*, Minneapolis, for three numbers, "Cream," "Jughead," and a new song called "Well Done."

The day after he played another **Glam Slam** appearance. Starting at 11:15 pm, and playing until 1:10 am, it was an unannounced surprise show with no media people present. Concentrating on *Diamonds And Pearls*, the set was comprised of 16 songs, of which three were new. For some songs, a five-piece horn section was employed, adding a strong funk and R&B flavour to the music, rather than the jazz-oriented horn embellishments of the 1986-88 tours. The Steele family came onstage during a couple of songs, and Mayte, a German prima ballerina, performed a belly dance during "Thunder."

The Glam Slam set contained: "Thunder," "Daddy Pop," "Diamonds And Pearls," "Willing And Able" (with The Steeles backing), "Jughead," "Sacrifice" (a new uptempo gospel-flavoured number), "Nothing Compares 2 U" (duet with Rosie), "Thieves In The Temple" (acoustic version), "Sexy M.F.," "Insatiable," "Cream," "1999," "Baby, I'm A Star," "Push," "Get Off," "My Name Is Prince."

After the Glam Slam show, Prince did another set, this time at **Paisley Park**, where Terence Trent D'Arby came on stage to jam with Prince and The N.P.G.

On 26 January a special music video of "Willing And Able" was premiered during

CBS' *Super Bowl Today*, a pre-game show to the championship game of American football, which was seen by an estimated TV audience of 150 million people. The title game between Washington Redskins and Buffalo Bills took place at the Metrodome in Minneapolis. After the game, Prince held a party for 200

invited guests at Paisley Park. Many celebrities were in attendance, including Donald Trump, to see a live performance by Prince and The New Power Generation.

The Glam Slam concert on 16 October 1991 and the above appearances will be covered in much more detail in a forthcoming update of the *Live 4 Live* article.

The American TV show *Friday Night Videos* did a Prince special on 28 February. The Game Boyz and Diamond and Pearl made special appearances as guest hosts. Shown were clips from the Tokyo '90 concert, as well as both "Diamonds And Pearls" and "Baby, I'm A Star" from the Special Olympics performance last summer. They also showed the, as yet, unreleased video for "Willing And Able," which is similar to the version played before the Super Bowl.

Prince received the prestigious Heritage Award for Achievement at the 1992 *Soul Train Music Awards*, held in Los Angeles, 10 March. Dressed in green for St. Patrick's Day, Prince held a short acceptance speech.

Prince threw a party at Paisley Park on 17 March. Early in the morning, he played a cassette with four unreleased songs: "Sexy M.F.," "My Name Is Prince," "Continental," and "Damn U." He stood by the DJ table and watched the reactions on the dance floor. The audience seemed most impressed by "Continental," a fast-paced number, and "Damn U," a slow song. "My Name Is Prince" is a novelty number, containing lyrics such as, "My name is Prince, don't wanna be king. My name is Prince, I've met Madonna, and I'm not impressed!" "Sexy M.F. could have been taken out of the James Brown song book.

"Diamonds And Pearls" was the third single picked from the album in the UK. Released in November of 1991, it peaked at number 25. The promo video was directed by Rebecca Blake, who also did the videos for "Cream" and "Kiss."

Targeted at urban radio and the R&B chart, "Insatiable," with the old B-side "I Love U In Me," was released as the third US single in November 1991. It reached number three on the R&B chart and number 77 on the pop chart (US Hot 100). The "X-rated" video was done by Randee St. Nicholas.

The fourth US single was "Diamonds And Pearls," released a few weeks after "Insatiable." It almost repeated the success of "Cream," reaching number three on the pop chart (number four on the R&B chart). Disappointingly, the B-side was a sampler of non-

26 May	Rotterdam, Sportpaleis Ahoy
27 May	Rotterdam, Sportpaleis Ahoy
28 May	Rotterdam, Sportpaleis Ahoy
30 May	Dortmund, Westfalenhalle
31 May	Berlin, Waldbuhne
2 June	Cologne, Sporthalle
3 June	Cologne, Sporthalle
5 June	Munich, Olympiahalle
6 June	Munich, Olympiahalle
8 June	Frankfurt, Festhalle
9 June	Hamburg, Alsterdorfer Sporthalle
10 June	Hamburg, Alsterdorfer Sporthalle
13 June	Dublin, RDS
15 June	London, Earl's Court
16 June	London, Earl's Court
17 June	London, Earl's Court
19 June	London, Earl's Court
20 June	London, Earl's Court
21 June	London, Earl's Court
23 June	London, Earl's Court
24 June	London, Earl's Court
26 June	Manchester, Maine Road Football Ground
28 June	Glasgow, Celtic Football Ground
30 June	Kiel, Ostseehalle
1 July	Mannheim, Eisstadion
2 July	Stuttgart, Schleyerhalle
4 July	Maastricht, MBCC
5 July	Rotterdam, Sportpaleis Ahoy
7 July	Rotterdam, Sportpaleis Ahoy
8 July	Rotterdam, Sportpaleis Ahoy
10 July	Paris, Palais Omnisport
11 July	Paris, Palais Omnisport

single tracks from *Diamonds And Pearls*.

Out in early March, the next single was "Money Don't Matter 2 Night," with a video shot by Spike Lee. He had shot footage in Africa, which is mixed into scenes he directed of a struggling family in Brooklyn and archive footage from the Great Depression of the 30's. Prince didn't appear in the video.

The B-side of "Money Don't Matter 2 Night" is "Call The Law," a rap number performed by The N.P.G. during *The Arsenio Hall Show*, September 1991.

We mentioned in the last issue of UPTOWN that Prince's next album would probably be a 16-song double album, including the 20-minute number "MD" (or "Miles Is Alive"). Supposedly this is a completed soundtrack that will be used for Prince's next movie. Reportedly, the script is quite similar to *Graffiti Bridge*, but according to our source, Prince will not be the director.

Prince's next album, which is different from this soundtrack album, is tentatively titled *Whispers And Echoes*. It is already completed, mastered and delivered to Warner Bros, although it will probably not be released until the autumn. The planned release date is 10 September 1992, but it will doubtless be changed. *Billboard* reported that Prince had been at the Record Plant, New York, to mix the album in February.

The 12 tracks scheduled for inclusion on *Whispers And Echoes* are widely believed to be: "My Name Is Prince," "Power From Above," "Rave," "Whispers And Echoes," "I Pledge Allegiance 2 Your Love," "Do U Wanna Rock?," "Go On (Witchabadsself)," "Sacrifice," "Sexy M.F.," "Well Done," "Tasty," "Fantasia Erotica." No less than four of these have been played live during 1992 (see above), while "Rave" might be a re-working of "Rave Unto The Joy Fantastic," a song originally recorded in 1988.

However, some of the 12 tracks will probably not be released on Prince's album. A few are likely to appear on *Fun And Tasty*, an album with new Paisley Park rap artist **Carmen**, "Power From Above," "Fantasia Erotica," "Go On (Witchabadsself)." Another song with her, "Fun," is already circulating amongst collectors.

Another song, "Well Done," features **The Steeles**, and will probably not be on Prince's album.

The second single from **Ingred Chavez's May 19** 1992 is "Hippy Blood" (no Prince involvement). Ingred has apparently formed

a group and been doing commercials in Japan. She is also involved with many other projects, including designing clothes. **Martika** has released the title track, written by Prince, as the second single from her latest album, *Martika's Kitchen*. Don't forget Prince's 12" remixes of "Love... Thy Will Be Done" and "Martika's Kitchen."

Corrections... We'd like to make a few corrections to the *Let's Work* article in UPTOWN #2. "Bedtime Story," played by Prince and The Revolution during one of the *Purple Rain* tour rehearsals in 1985, is in fact the same song as on Sheila E's *Romance 1600*. We didn't check it carefully enough.

The session listed as "Parade tour rehearsal, 1986" is probably from Nice, October 1985, French fans have told us so, and it is most likely correct. But our assessment that it is an early rehearsal for the *Parade* tour is still correct.

The **Lindy Layton** album we reported on in a previous issue still hasn't been released.

Prince in print... UPTOWN staff member Per Nilsen is still working on the updated and revised edition of his Prince book, *A Documentary*. Omnibus, the British publisher, still hasn't decided when it will be published. We'll keep you informed.

After being made into a comics magazine, it now seems Prince himself is interested in doing a book! In February, he hired the services of two New York literary agents. He wanted them to pursue the publishing possibilities of an in-depth photo essay, spanning his entire career.

We have copies of the two latest issues of an American Prince magazine called *Prince Thang*. If you're interested, send cash payment to UPTOWN, Box 87, 59062 Lingshem, Sweden: £5 / DM 15 / F50 / 50 Skr / 50 NKR / 50 DKK. Don't send any coins or cheques/money orders, just paper currency! Allow 2-4 weeks for delivery.

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Get ready 4 a real good time
I'm gonna try 2 blow your mind
Can't u see
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Don't ya know
I want ya so
Make me happy.

Get it up
There is nothin' wrong
With freakin' all night long
Me and u
We need a groove
It feels good, do it.

Get it up
Leave your cares behind
Let me try 2 find
Find the spot, that gets u hot
Let me do ya, ooh...

Get it up
Get ready 4 a real good time
I'm gonna try 2 blow your mind
Can't u see
U and me
It sounds so nasty

Get it up
Let your body drift
Let me take u on a trip
Can't u see
U're killin' me
U're so freaky, yeah.

Get it up
Get it up.

Get it up, get it up, I'll fuck u all night
Get it up, get it up, I'll fuck u all night.

Get it up, get it up, all night
Get it up, get it up, all night.

COOL²

I got a penthouse in Manhattan
And two more in Malibu
For every sevens Cadillac Seville
Got a Maserati too.

I wear diamonds on my fingers
I got a couple on my toes
I wear the finest perfume money
can buy
It keeps me smellin' like a rose.

You wonder how I do it?
There's just one simple rule
I'm just cool
Cool
Honey, Baby can't you see
Girl I'm so cool
Cool
Ain't nobody bad like me
Hey.

C-O-O-L
What's that spell?
C-O-O-L

I might dine in San Fransisco
Dance all night in Rome
I go any freakin' place I want to
And my lear jet brings me home.

I got ladies by the dozen
I got money by the ton
Just ain't nobody better
Heaven knows that I'm the one.

And it's all because of somethin'
That I didn't learn in school
I'm just cool
Cool, ooh
Honey, Baby can't you see
Girl I'm so cool
Cool, ooh
Ain't nobody bad like me.

Sing it baby
C-O-O-L
What's that spell?
C-O-O-L
That spell cool.

Cool, ooh, Cool, ooh
Cool, ooh, Cool, ooh
What time is it?, ooh
Listen baby.

You don't have to love me and
waste my money
To be a friend of mine
But baby if you know how to
shake that thing
I'll try to squeeze a little time.

'Cause I need love, love every
morning
And you by my side
But you might say that I'm a
nymphomaniac
But it keeps me satisfied.

When I look in the mirror
It just tells me somethin' I already
know
I'm so cool
Cool, ooh
Honey, Baby can't you see
Girl I'm so cool
Cool, ooh
Ain't nobody bad like me.

C-O-O-L
What's that spell?
C-O-O-L
What time is it?
I'm so cool.

Cool, that's right
I'm cooler than Santa Claus, baby
For ain't nobody bad like me
Somebody pinch me...
I must be dreamin'
I know that's right
I said nobody bad like me
What time is it?
Is it time to get my hair done yet?
I said what time is it?

Walk, shake my head
I'm cool till I'm dead
Enough has been said
Come on baby, let's go to bed.

When I look in the mirror
It just tells me somethin' I already
know
I'm so cool
Cool, ooh
Honey, Baby can't you see
Girl I'm so cool
Cool, ooh
Ain't nobody bad like me.

C-O-O-L
What's that spell?
C-O-O-L

Bad - Yes
Anybody hot - No
You know why - Why?
We're cool - Cool.

Ooh, I'm so cool.

ICE CREAM CASTLES³

We are young, we are free
On earth together
Let's fall in love.

U are fine, u are white
I am of color
Let's fall in love

Ice cream castles
In the summertime
Ice cream castles
In the summer.

I want u, u want me
We want each other
Is that so wrong?

It's raining, Mad sisters
Why can't they realize
That it won't be long.

We're all ice cream castles
In the summertime
Ice cream castles
In the summer.

We are young, we are free
Let's come together
Before the end.

I am blue, u are too
What could be better
Let's make friends.

We're all ice cream castles
In the summertime
Ice cream castles
In the summertime.

We're all ice cream castles
In the summer
Ice cream castles
In the fall
Ice cream castles
In the summertime
Summertime
Summertime
Summertime.

Is that what ya need?
White girls
Black girls
Ornamentals.

Ice cream castles
In the summertime.
We're all ice cream castles
In the summer
Ice cream castles
In the fall
Ice cream castles
In the summertime
Summertime

We are young, we are free
Let's come together.

Let's do somethin'
Let's do somethin' soon.
Let's do somethin'
Let's do somethin' soon.

¹ Written by Prince

² Words by Dez Dickerson (Music by Prince)

³ Written by Prince, Morris Day and Jesse Johnson

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Dickerson Music, ³ Tionna Music/Ya D Sir Music

(All songs ASCAP)